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was virtually without inhabitants, they having been driven out by the Iroquois. Who then were the builders of the Ohio mounds? Moreover, it is known from persons who visited the region of Chillicothe about or soon after the middle of the eighteenth century that these works were then looked upon as very ancient.

Taking these facts into consideration, I do not think that Mr McGuire's theory on this point is tenable. I am no advocate of the very great antiquity claimed for the mounds and other ancient works of Ohio, yet I believe most of them antedate the appearance of the whites in that region and are possibly pre-Columbian; and I believe also that the pipes designated "Mound pipes" by Mr McGuire are, both as to design and manufacture, to be attributed to the Indians.

Previous to reading Mr McGuire's memoir I was impressed with the idea that the tubular pipe was comparatively rare and intrusive in the mound region, but he shows that it is of much more frequent occurrence than I supposed. He is inclined to look upon it as the most ancient form of pipe among the aborigines of North America, and is probably correct in this opinion. This being admitted, it would be interesting to ascertain, if possible, the section in which it first came into use. My own impression is that this is to be found somewhere on the Pacific slope.

Other interesting questions are raised by the author in regard to the origin and distribution of certain types; these have an interesting bearing on the lines of aboriginal trade and travel, but they must be passed over without further notice here.

Notwithstanding the criticisms presented, which relate only to two points, we commend the work to students.

CYRUS THOMAS.

*The Natural History of the Musical Bow. A Chapter in the Developmental History of Stringed Instruments of Music.* By HENRY BALFOUR, M.A. (*Primitive Types.*) Oxford: Clarendon Press, 1899. 8°, 87 pp., 61 figs., map.

There are two ways of looking at human inventions, the one ethnographic, the other technographic. The ethnographer makes his home among tribesmen and tells the story of their industrial lives; the technographer pursues a single art over time and place until he knows it thoroughly. Mr Balfour (whose opportunities in the last regard are unparalleled, since he is curator of the Pitt-Rivers Museum at Oxford) has followed the latter in respect to the musical bow. The monograph here reviewed is devoted to the primitive forms only; a second part

will deal with the more complicated instruments that trace their origin to the lowly forms. But even in its primitive form there are three stages of elaboration: (1) The temporary conversion of the archer's bow into a musical instrument; (2) monochord instruments made for musical purposes only; (3) attachment of a gourd or other resonator more or less permanently to the bow.

The discussion proper is preceded by a delightful summary of oriental and classical legend on the subject. Of the archer's bow type the author finds examples among the Damara, Mandingo, and Kaffirs. Of the second or simple monochord instruments he goes to the west coast of Africa, to Zululand, and also among the Hottentots; a rude form is found in northern India and many in the Negroid Indo-Pacific area. The resonator class is found on the Kongo, in West Africa, and in the south; in fact one can scarcely escape from the sound of it south of the Soudan. Many varieties exist also in India, but Africa is the home of the single-string musical bow.

Balfour traces the African forms throughout the West Indies, middle America, and South America, wherever African slaves were taken by the Spaniards. Saville's modern Maya *hool* is traced to Africa, and in the figure in *Le Manuscrit du Cacique* "nothing of the nature of a musical bow is represented."

In Asia no musical bow occurs north of the Himalayas. The *pindka vina* of northern India is described as a survival in the midst of instruments of high class, its descendants, the intermediate forms, having dropped out. In hither and farther India, where the musical bow has a local perspective, the problem is more serious than that relating to America. No doubt the primitive musical bow is a survival here from an early time, and while we are guessing how Africa and India possess the same invention, we may turn the problem over to the keepers of a sunken continent or to the believers in the new doctrine that the most intricate devices in regions far apart "grow up" like Topsy. Mr Balfour believes in the common origin for the musical bow in India and Africa. The instrument has a wide distribution in Melanesia or the Negroid Indo-Pacific area. This is extremely interesting, as much so as that larger question how two woolly-haired peoples came to live, the one on the eastern, the other on the western side of the Indian ocean. No resonator is seen here, though it effloresces in southern Asia. Mr Balfour thinks that the two areas are one, the older forms having dropped out of the latter. In the brown Polynesian area the instrument would seem to be sporadic, and it does not occur in Micronesia at all.

The author invokes the coöperation of his brethren in order to make

a complete account of the structure and spread of musical bows. Meanwhile, we commend to all who read this brief notice to take this monograph as an example of how to study and write.

O. T. MASON.

*The Bird-Stone Ceremonial.* By WARREN KING MOOREHEAD. *Being an Account of some Singular Prehistoric Artifacts Found in the United States and Canada.* Saranac Lake, N. Y.: 1899. 4°, iv, 31 pp., 53 figs.

This brief paper is devoted almost entirely to the description and illustration of those singular artifacts known generally as "bird-stones" from their more or less avian form. From it we learn, first, that specimens of this type are very rarely found in mounds, only two cases being recorded; second, that they are of rare occurrence south of the Ohio river. If these statements are fully borne out by a more complete investigation, they become important in the study of the age, origin, and use of these singular articles. We say "more complete" because the paper bears evidence of haste, as it acknowledges that the distribution has not been carefully determined, and indicates that the data at hand have not been entirely worked up, suggesting that a second edition of the paper might become necessary in order to include this undigested material. It may be questioned whether it would not have been better had the publication been delayed until the work could have been more thoroughly done. However, there doubtless were reasons justifying the course taken, and works of this kind, devoted to the assembling of data relating to a particular class or type of articles, are always welcome to students since they save labor and research. It is therefore to be hoped that Mr Moorehead will complete to his own satisfaction the work so well begun, devoting, we would suggest, a little more space to the workmanship and finish exhibited by these objects, and to a presentation of the material which appears to bear on the question of their probable age. That they are comparatively modern seems to be the tendency of the evidence thus far obtained. As to the use of these articles the author confines himself chiefly to a statement of the opinions which have hitherto been advanced, offering no new solution of the problem.

CYRUS THOMAS.

*L'Historien Sahagun et les Migrations Mexicaines.* (Par le) COMTE DE CHARENCEY. Alençon: 1898. 4°, 82 pp., tables.

Of the Spanish writers whose accounts of the customs, manners, myths, and history of the natives of southern Mexico have been handed